

PATRON: HIS LORDSHIP, MOST REV. DR. RODGERS,
Bishop of Killakee.

Kilrush Opera Society

Present for their Twelfth Production

TOSCA

(PUCCINI)

Victoria Elliott
Veronica Dunne
Edward Byles
David Parker
Gwyn Griffiths
Geoffrey Chard

Evan Thomas
Tegwyn Short
Michael McCann
Agnes Doyle
Charles Clancy
Jack Keller



★ VERONICA DUNNE

FOR EIGHT NIGHTS COMMENCING

WHIT SUNDAY MAY 17 and ending SUNDAY, MAY 24, 1964

★ VICTORIA ELLIOTT

AT MARS THEATRE
KILRUSH

RESERVATIONS :

Please write, telephone or call OPERA BOOKING
OFFICE, Frances Street, Kilrush. Telephone 111
Booking from Thursday, May 14, to Saturday, May
23, from 1.30 p.m. to 5.30 p.m.

TICKETS :

BALCONY (Bookable)	10 -
CENTRE PARTERRE (Bookable)	7/6
SIDE PARTERRE (Unreserved)	3 -

Souvenir Programme

ONE SHILLING

The performance will begin at 8.30 p.m.
sharp.



Past Productions

1951
THE STUDENT PRINCE

1952
THE DESERT SONG

1955
THE NEW MOON

1956
ROSE MARIE

1957
MARITANA

1958
**THE DAUGHTER
OF THE REGIMENT**

1959
The LILY OF KILLARNEY

1960
THE BOHEMIAN GIRL

1961
FAUST

1962
LUCIA DI LAMMERMOOR

1963
CARMEN

Past Artists

Josephine Scanlon, Patricia Baird, Lisbeth Lennon, Janet Howe, Margaret Nisbett, Alma Caesari, Johanna Peters, Veronica Dunne, Estelle Valery, Patricia Lawlor, Edvina Grey, Pearl Berridge, Bettina Jonic, June Barton, Fernanda Eastwood, John Dettick, Josie O'Donnell, Thomas Round, Denis Egan, Kevin Barden, John Hauxvell, Kenneth MacDonald, Ronald Lewis, Denis Noble, Brychan Powell, John Carolan, Tano Ferendinos, Stanislav Pleczora, Russell Cooper, Walter Midgley, Nasco Petroff, Michael Maurel, Raymond Hayter, Jackie Culligan, Gerry Clancy, Frederick Bateman, Evan Thomas.



Victoria Elliott

Born at Gateshead-on-Tyne, Co. Durham, she became Principal Soprano with the Carl Rosa Opera Coy. She was also Principal Soprano with The Welsh National Opera Coy. and Dublin Grand Opera Society. Following that were her appearances as a Guest Artist with both Covent Garden and Sadlers Wells Opera Companies. She has sung under such famous Conductors as Sir John Barbirolli, Sir Malcolm Sargent, Mantovani, Velim Tausky and Warwick Braithwaite father of our Conductor this year. She has appeared in many fine roles and her "Tosca" is regarded as her greatest.

Veronica Dunne

Ireland's outstanding Soprano. Well known in Dublin and to Wexford audiences and also at Covent Garden. She returns to Kilrush for the fourth time to sing "Tosca" alternating with Victoria Elliott.

Patrick MacClellan

Patrick MacClellan, who was our Producer for the Daughter of the Regiment, has just finished producing The Lily of Killarney in Galway and has undertaken the choral training of the Kilrush Society on the way to stage-direct the Dublin Grand Opera Society's Italian season.

Gwyn Griffiths

This popular Baritone of outstanding voice and personality is greatly in demand both in his native Wales and elsewhere in England. At the Edinburgh International Festival he sang with the Glyndebourne Opera. He has appeared at the Royal Opera House, Covent Garden and is now under contract to Sadlers Wells Opera Co.

Geoffrey Chard



Hails from Australia where he was a member of the National Opera. Is well known also in New Zealand. In Britain he has appeared at Sadlers Wells and The Welsh National Opera. In Ireland with the Dublin Grand and Waterford Opera Societies.

Edward Byles



Born in Ebbw Vale, South Wales, and was winner of the Queen's prize at the Royal College of Music, London. He sang with all the principal Opera Companies in Britain. Also in Holland and Germany and has recently returned from Australia.

Michael McCann

This 23 year old leading member of the Limerick Choral and Operatic Society plays the part of Angelotti. He has played many principal parts in his native city including Mariel in La Boheme, Valentine in Faust and Silvio in Pagliacci. Mr. McCann has now signed a contract with Telefís Eireann to appear in an Irish Opera.

The Story of the Opera

ACT I: The Church of Sant' Andrea.

ANGELOTTI, an escaped political prisoner takes refuge in the Church and hides in the private chapel of the Attavanti family. Cavaradosi, a painter, is at work in the church upon a mural depicting the Magdalen, the model for which is the Marchessa Attavanti, Angelotti's sister. On emerging from the chapel, Angelotti is recognised by Cavaradosi as an old friend and political fellow-traveller, and is promised shelter in his country villa.

Cavaradosi's mistress, Tosca, now arrives to visit him, and her jealous nature is inflamed when she notices that the Magdalen is the portrait of the Attavanti. Cavaradosi assures her of his fidelity and she departs consoled, promising to meet him in the evening.

A cannon shot from the fortress announces that Angelotti's escape has been discovered, and forthwith Cavaradosi hurries Angelotti to his secluded villa.

News is brought that the Bonapartists have been defeated in battle by the Royal Troops, and the victory is to be celebrated at once by a Te Deum in all the Churches, for which preparations are quickly made.

Baron Scarpia arrives in search of Angelotti, who has been traced to the Church, and encounters Tosca. Being infatuated with her, and hearing of her relationship with Cavaradosi, he shows her a fan that he has found in the Attavanti chapel in order to excite her jealousy, intending to win her from her lover, whom he suspects of aiding Angelotti, and to bring the two men to Justice. He orders that Tosca's movements be shadowed, and the act ends with the beginning of the Service of Thanksgiving, while Scarpia himself muses on furthering his plot.

ACT II: Scarpia's Apartments in the Farnese Palace.

SCARPIA is dining alone while downstairs a Cantata is being sung to celebrate the day's victory. Tosca had been followed to Cavaradosi's villa, but Angelotti could not be found, and so Cavaradosi has been arrested and brought in for questioning. Tosca has been sent for and is cross-examined by Scarpia while Cavaradosi is taken to an inner room. She disclaims all knowledge of the prisoner's whereabouts, but on realising that Cavaradosi is inside the torture-chamber, she becomes hysterical and reveals Angelotti's hiding place.

Suddenly tidings are brought that the reported victory has been reversed and the Bonapartists have ousted the Royal Troops. This brings an arrogant outburst from Cavaradosi, who is promptly ordered to the cells. Scarpia tells Tosca that he holds Cavaradosi's life against her consent to yield to his desire, and in desperation she assents, on condition that her lover is released at once. For the sake of appearances, Scarpia orders a 'mock' execution for him at the hands of a firing party. When she and Scarpia are left alone she seizes the chance of assassinating him.

ACT III: The Castle of Sant' Angelo.

CAVARADOSSI is brought in to await his execution and laments the unhappy outcome of events. Tosca arrives with the news of his reprieve, telling him of the "mock" execution he has to submit to, which they treat light-heartedly.

The soldiers enter and the 'execution' is duly performed. Only when Cavaradosi does not move does Tosca realise that Scarpia has tricked her and that the execution has been a real one. Meanwhile, Scarpia's murder has been discovered, and the soldiers return to arrest Tosca. She dodges then and leaps from the battlements into the river below.

Stage Manager—MR. L. M. RUSH; Scenery—MISS E. LYNCH; Lighting—MR. J. MADIGAN and MR. C. WALNUTT; Costumes—LADIES COMMITTEE and GINGS, Dublin; Stage Props—MR. B. HOWARD; Make-up—MR. J. A. DOYLE; House Manager—MR. J. C. CLANCY; Bookings—MRS. C. B. O'CARROLL; Programmes—MISS PATSY PRYALL; Ice Cream and Teas for Cast—LADIES COMMITTEE.

☆ The Committee reserves the right to make any alteration in the Programme rendered necessary by illness or any other unavoidable cause.

TOSCA

AN OPERA IN THREE ACTS

MUSICA BY GIACOMO PUCCINI

(By arrangement with G. Ricordi & Co.)

PRODUCTION BY MR. HARRY POWELL LLOYD

The action takes place in Rome, 1800.

ACT 1—In the Church of Sant' Andrea della Valle; late afternoon.

ACT 2—Baron Scarpia's apartments in the Farnese Palace; the same night.

ACT 3—The platform in front of Port Sant' Angelo; early next morning.

Characters in order of appearance:

CESARE ANGELOTTI, an escaped political prisoner MICHAEL McCANN
A SACRISTAN EVAN THOMAS
MARIO CAVARADOSSI, a painter DAVID PARKER & EDWARD BYLES
David Parker—Sun., Mon., Thurs., Fri. Edward Byles—Tues., Wed., Sat., Sun.
FLORIA TOSCA, a celebrated singer ... VICTORIA ELLIOTT & VERONICA DUNNE
Victoria Elliott—Sun., Mon., Thurs., Fri. Veronica Dunne—Tues., Wed., Sat., Sun.
BARON SCARPIA, Chief of Police GEOFFREY CHARD & GWYN GRIFFITHS
Geoffrey Chard—Sun., Mon., Thurs., Fri. Gwyn Griffiths—Tues., Wed., Sat., Sun.
SPOLETTA, his agent TEGWYN SHORT
SCIARRONE, a gendarme CHARLES CLANCY
A GAOLER JACK KELLER
THE VOICE OF A SHEPHERD BOY AGNES DOYLE

Police Agents, Soldiers, Citizens, Clergy and Choir of the Church of Sant' Andrea.

Conductor: NICHOLAS BRAITHWAITE Chorus Master: PATRICK MACCLELLAN

LADIES OF THE CHORUS:

A. Carey, M. Dunleavy, B. Roughan, M. Connors, A. Doyle, N. Keller, M. O'Brien, M. Ryan, M. Lynch, E. Mooney, L. Shalloo, M. Rush, P. Clancy, K. Lynch, K. Cotter, A. Walshe, L. Lowe, V. Houlahan, P. Carmody, P. Buggie, O. Lynch, K. Clancy, T. Hearne, B. Graham.

GENTLEMEN OF THE CHORUS:

J. Fennell, J. McGrath, F. Breen, M. Hartney, J. Grogan, D. Horgan, S. Meade, E. Mahony, T. Downes, M. Cahill, J. Malone, P. King, M. Ryan, H. Keller, T. Moloney, J. Keller, C. Clancy, G. Brew, V. Halpin, S. Shalloo, L. Czerand.

BOYS OF THE CHORUS:

Sun., Tues., Thurs., Sat.: Sean Cotter, Gerald O'Mahony, Michael Eustace, Michael Hyde, Martin Keane, Michael Connors. Mon., Wed., Fri., Sun.: Michael Mahony, Nial Cotter, Paul Daly, Michael Farrell, Francis Donnellan, Michael Blunnie, Aidan O'Leary.

ORCHESTRA:

1st Violins: J. McKenzie, Mrs. Rathborne, M. McKenna, Miss E. Twaites. 2nd Violins: Mrs. P. Roche, Miss D. T. Levins. Viola: Miss M. Healy. Cello: Miss H. Healy. D. Bass: P. Kearns. Flutes: T. Browne, Andre Fernon. Oboes: Army School of Music and A. Healy. Clarinets: D. McGlynn and T. Drew. Bassoon: Army School of Music. Horns: Army School of Music and B. Healy. Trumpets: F. Young and Army School of Music. Trombone: S. Cahill. Timpani: Army School of Music. Piano: G. Harris. Harmonium: J. Blunnie.

David Parker



David Parker

Yet another Welsh born artiste who has sung on TV and in Operatic Films, as well as with the Welsh National Opera Company and as a Guest Singer with the Italian Companies abroad.

Harry Powell-Lloyd



Evan Thomas



Well known as actor and opera singer at the Old Vic and Sadlers Wells. This is his sixth opera production for Kilrush. His services are in great demand throughout Britain and he also produces for the Welsh National Opera Company.

Evan Thomas

A native of Cardiganshire, Wales, and a pupil of the famous bass, Norman Allin. Was a member of the Carl Rosa and Sadlers Wells Opera Companies and has appeared on several occasions with the Welsh National Opera Coy. and the Dublin Grand Opera Society.

The Kilrush Operatic Society

1964 SEASON

President: VERY REV. PETER CANON RYAN, P.P., V.F.

Chairman: MR. L. M. RUSH.

Vice-Chairman: MR. M. L. COUNIHAN.

Hon. Secretary: MISS E. LYNCH. *Hon Treasurer:* MR. C. B. O'CARROLL.

Committee Members: Mrs. J. M. Sherin, Mrs. S. Rush, Mrs. C. B. O'Carroll, Mrs. L. M. Rush, Mr. B. Howard, Mr. J. C. Clancy, Mr. G. Brew, Mr. W. Hearne, Mr. J. McGuane, Mr. T. Moloney, Mr. J. M. Sherin, Mr. M. Phillips.

THE Kilrush Operatic Society acknowledges with thanks the ever-ready assistance of the Rev. Superior and Brothers of the Christian Brothers' School, Kilrush, who pioneered the Society, and have since kept it going by their constant and ever-willing help, and by the provision of the school and equipment for rehearsals.

The Society also thank all others who, by their voluntary efforts, have contributed to this production.

★

The Kilrush Contribution

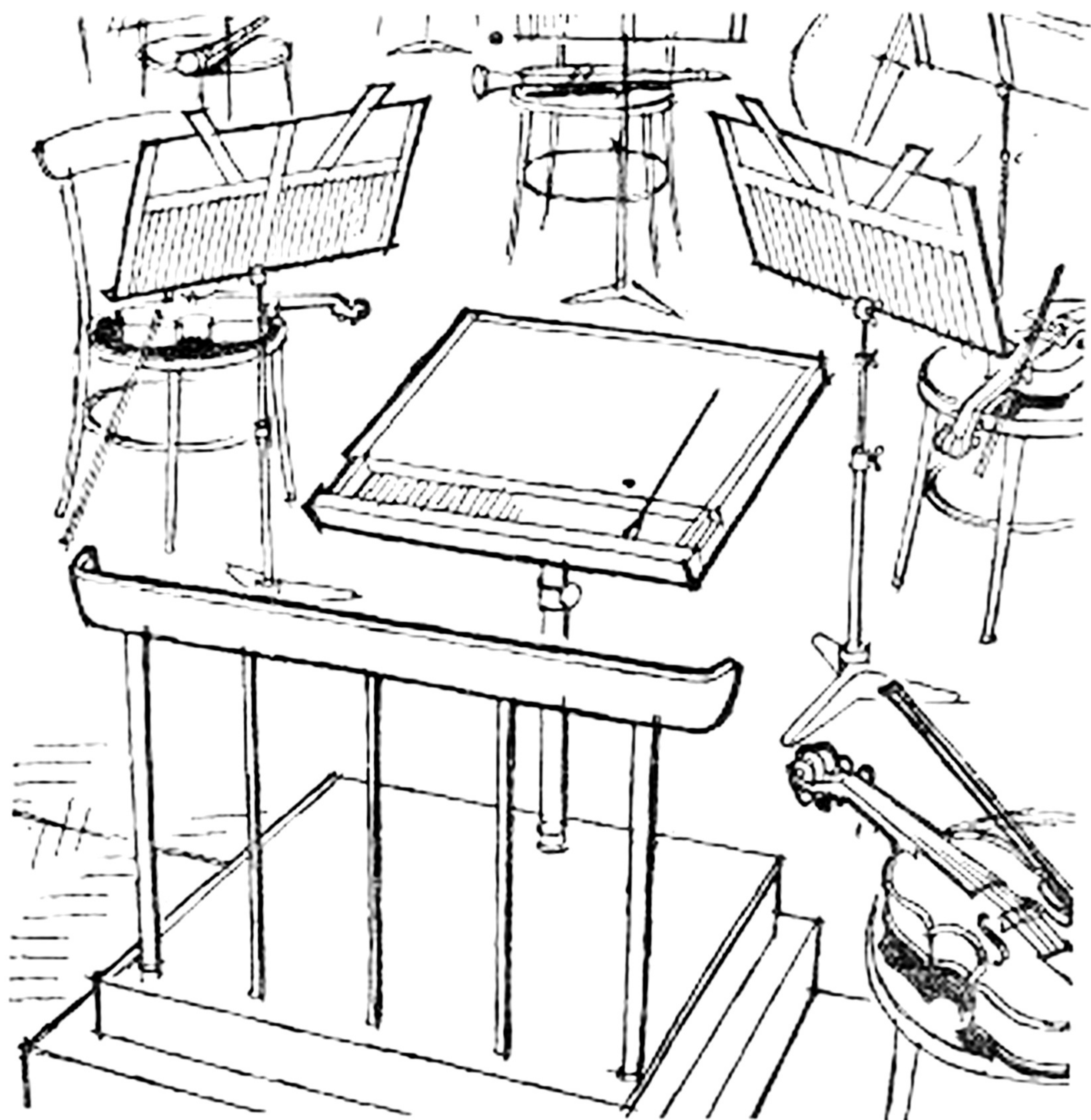
THE Chorus who give many months of their free time to uphold and surpass their previous good reputation, those who fill the minor parts and strive to sing and act in company with trained professionals. Those who never appear on the stage at all but capably attend to costumes, scenery, staging, lighting, accommodation, booking, etc., and finally but not least the united efforts of the entire community of a small town in the West of Ireland, remote from any area of dense population, to make their Society known throughout Ireland for the consistently high standard of its musical productions.

Patrons

THE SOCIETY is deeply grateful to its numerous Patron Members who, by their unfailing support, enable it to undertake such an ambitious production.

Arts Council

THE SOCIETY is deeply indebted to An Comhairle Ealaíon for their generous financial assistance.



Intermission for & GUINNESS

Right from the opening bars
there's nothing like a Guinness

